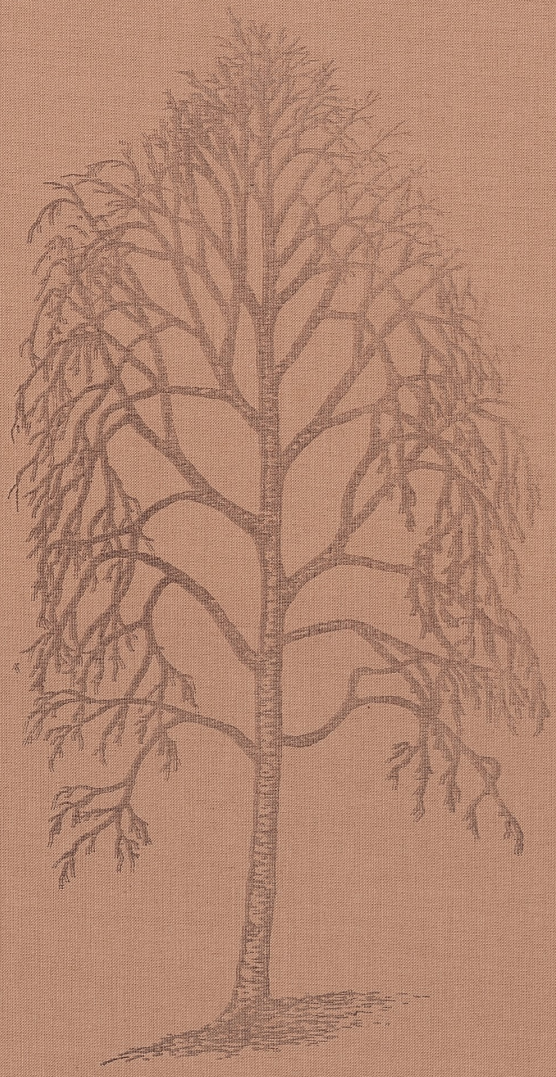

Etched in Autumn

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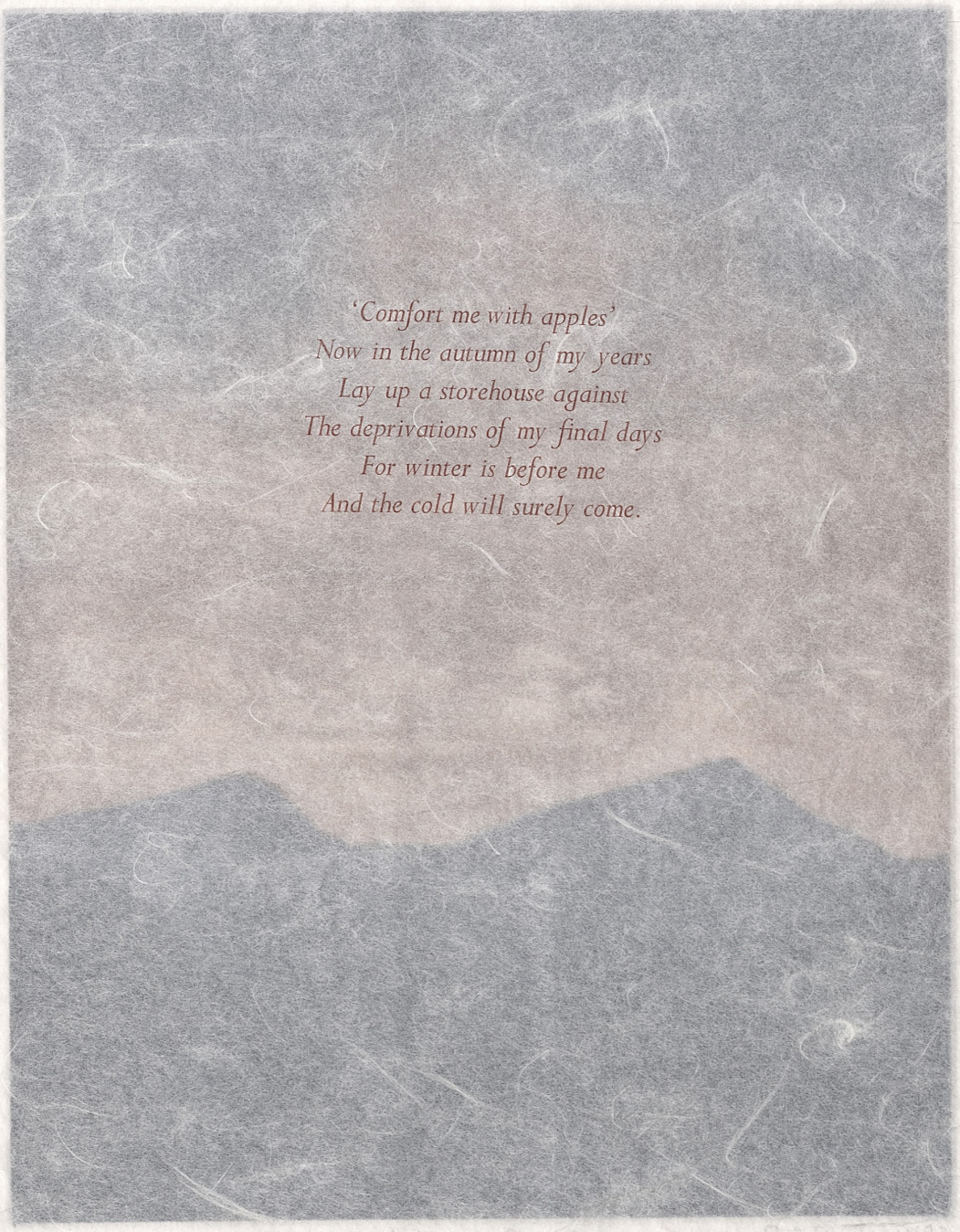
Etched in Autumn *is a response to the landscapes of Breconshire, where Shirley Jones came back to live in the autumn of her life. Five folders embossed with blind-printed etchings of local flora, fauna and her cats enclose leaves of Japanese Unryushi printed with passages of her poem, which begins with the biblical 'Comfort me with apples'. This becomes an extended metaphor for the storehouse of her life, stocked in old age with recollections like 'colours bright remembered when my sight has faded'. Five autumn scenes near her home are first viewed through the Japanese tissue like apples wrapped for winter storage. The images employ mezzotint, aquatint and etching, printed on Somerset paper, the poem printed letterpress in 24-point Perpetua italic. The five landscapes are signed and numbered. The book is limited to forty copies.*

In terracotta solander box blocked with a winter birch and lined with Fabriano Murillo *Price £560*

Ten de-luxe limp bindings by Jan Ascoli: leather spine support sewn through with linen thread. Tray-style slipcase with leather title and onlay *Price £695*

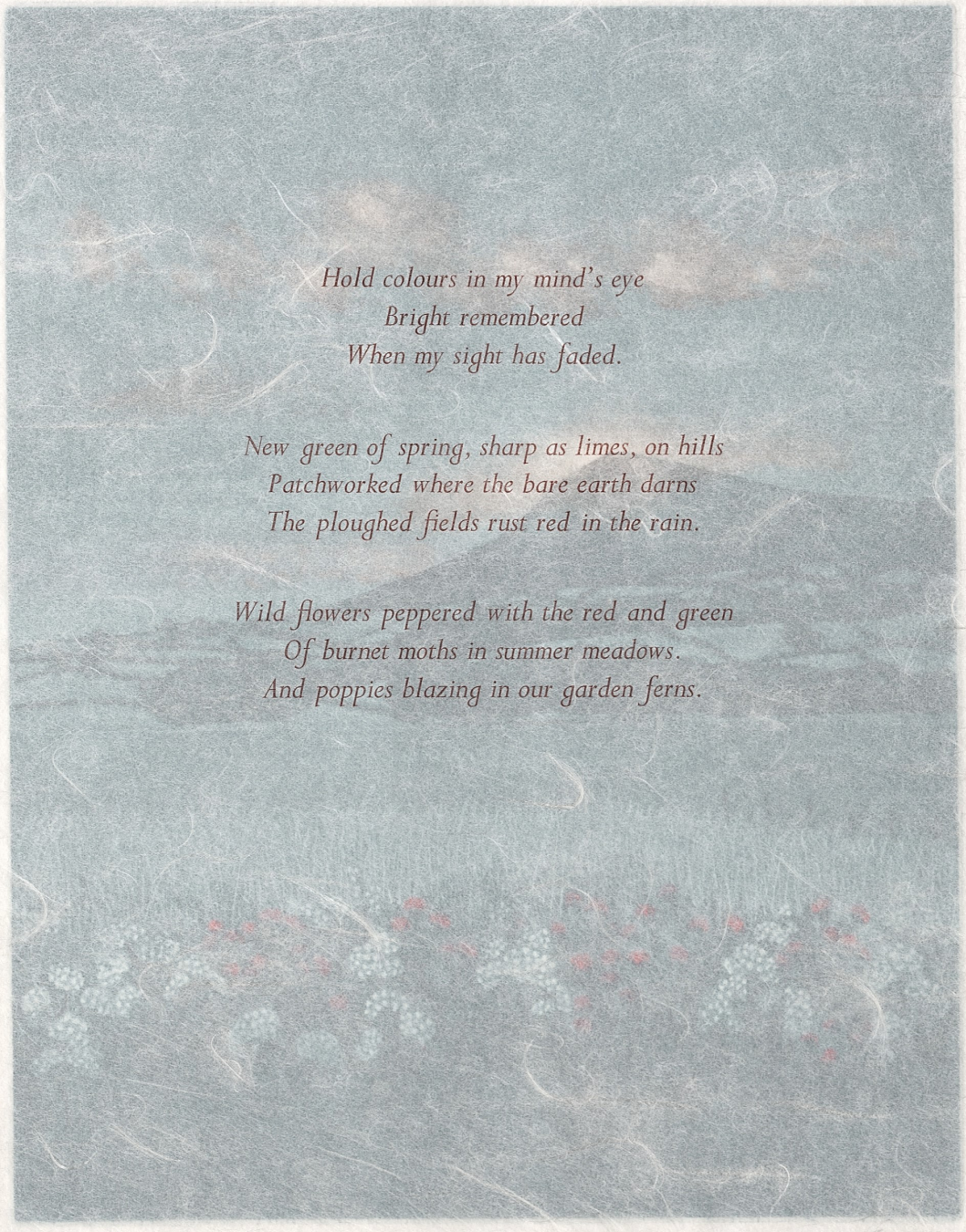
Etched in Autumn


'Comfort me with apples'
Now in the autumn of my years
Lay up a storehouse against
The deprivations of my final days
For winter is before me
And the cold will surely come.

A/P

Etched in Autumn – Penyffan

Shirley Jarvis '97


Hold colours in my mind's eye
Bright remembered
When my sight has faded.
New green of spring, sharp as limes, on hills
Patchworked where the bare earth darns
The ploughed fields rust red in the rain.
Wild flowers peppered with the red and green
Of burnet moths in summer meadows.
And poppies blazing in our garden ferns.

A/P

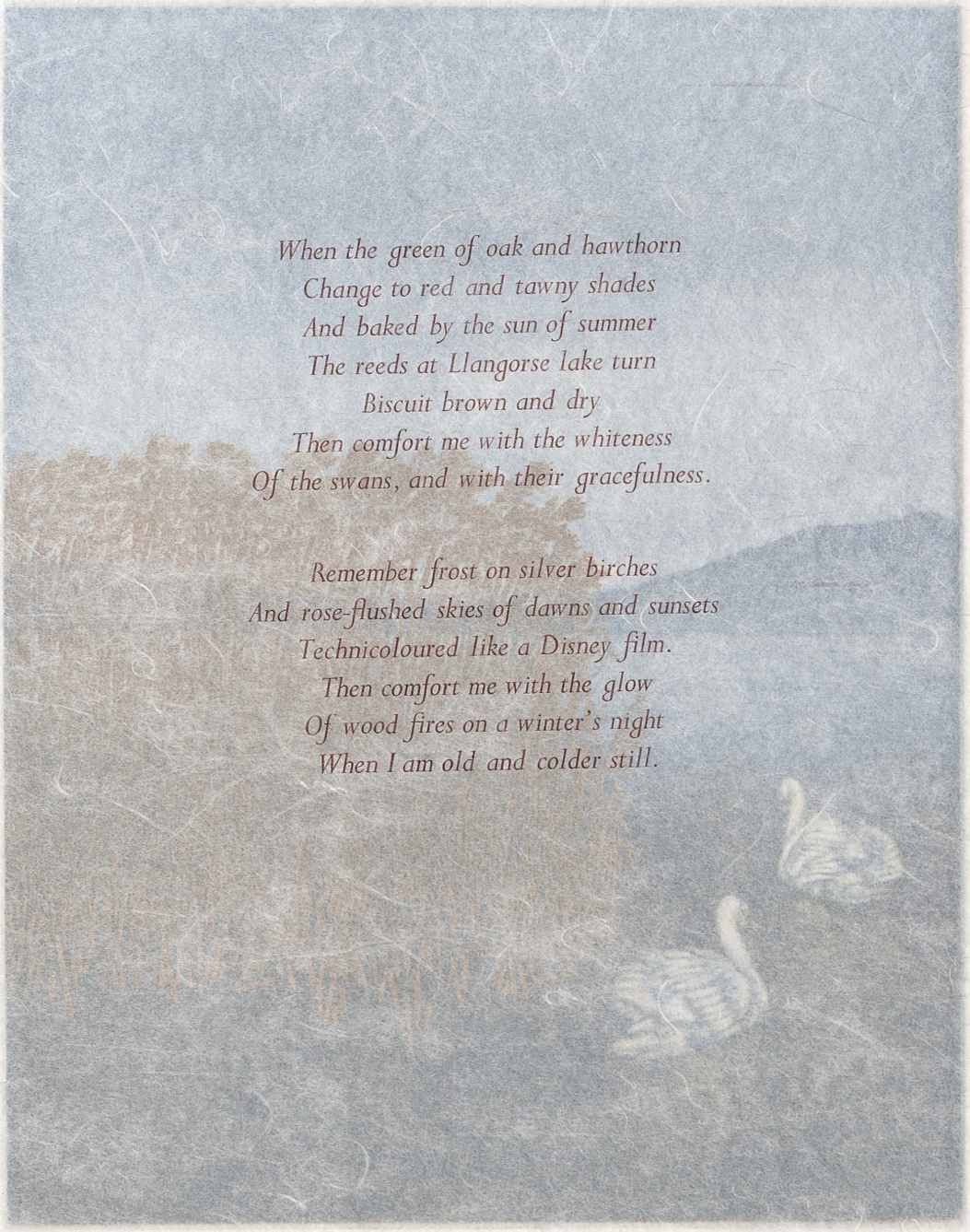
Llangors for Llangorse [illegible]

Shirley Toft '97

A/P

Llangors from Llangasty - Elchedin Autumn

Shirley Jones '97


When the green of oak and hawthorn
Change to red and tawny shades
And baked by the sun of summer
The reeds at Llangorse lake turn
Biscuit brown and dry
Then comfort me with the whiteness
Of the swans, and with their gracefulness.
Remember frost on silver birches
And rose-flushed skies of dawns and sunsets
Technicoloured like a Disney film.
Then comfort me with the glow
Of wood fires on a winter's night
When I am old and colder still.

A/P

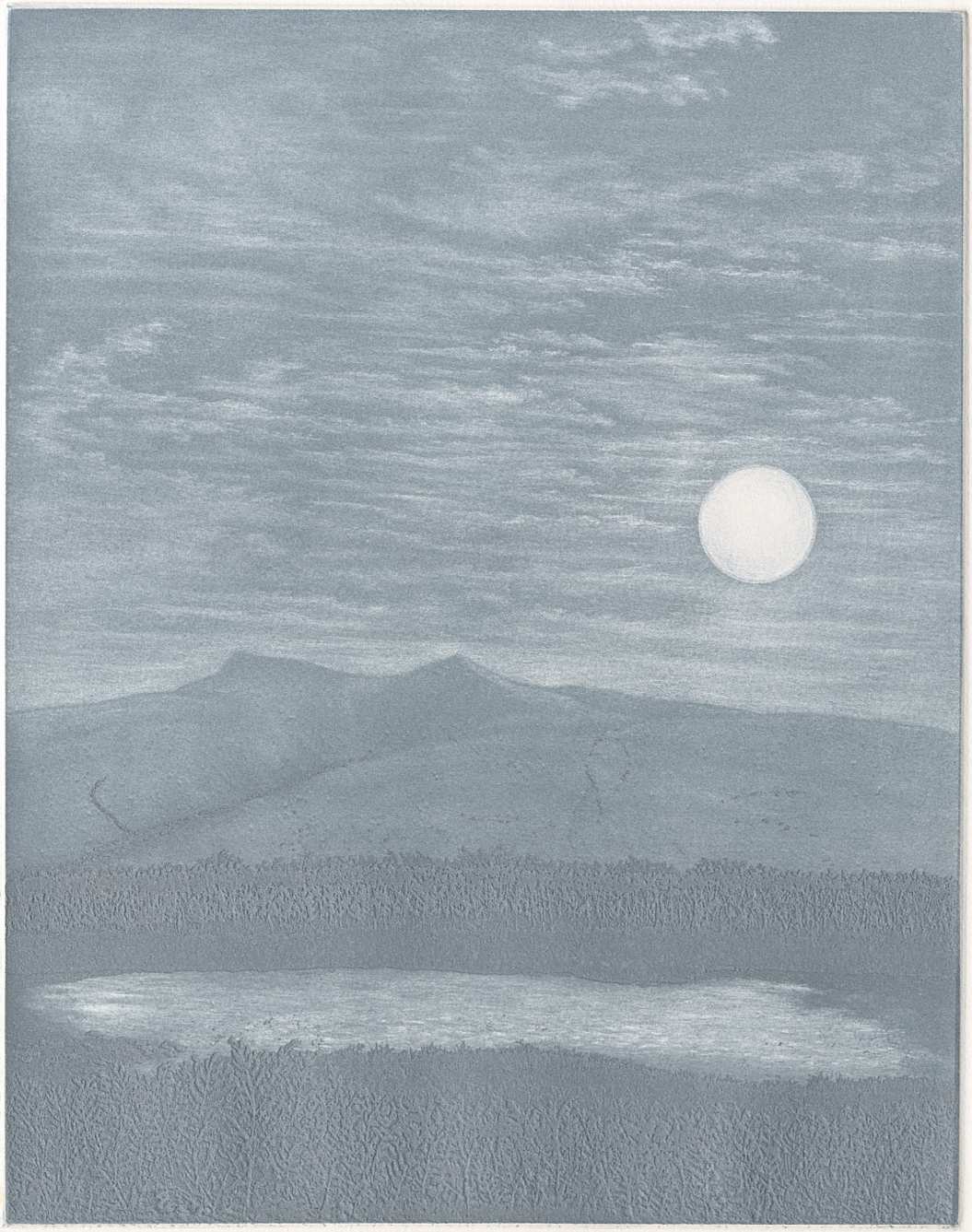
Etched in Autumn: Llangors Lake

Shirley Jones '97

And should my hearing further be impaired
Let me recall the sounds that cheered me:
Chapel hymns at a Cymanfa Ganu
Mozart, Mendelssohn and Bach
Pipe and tabor, fiddle. And harp.

The rapt murmurs of children
Once my own and now my children's children
Curled against me for a bedtime story.

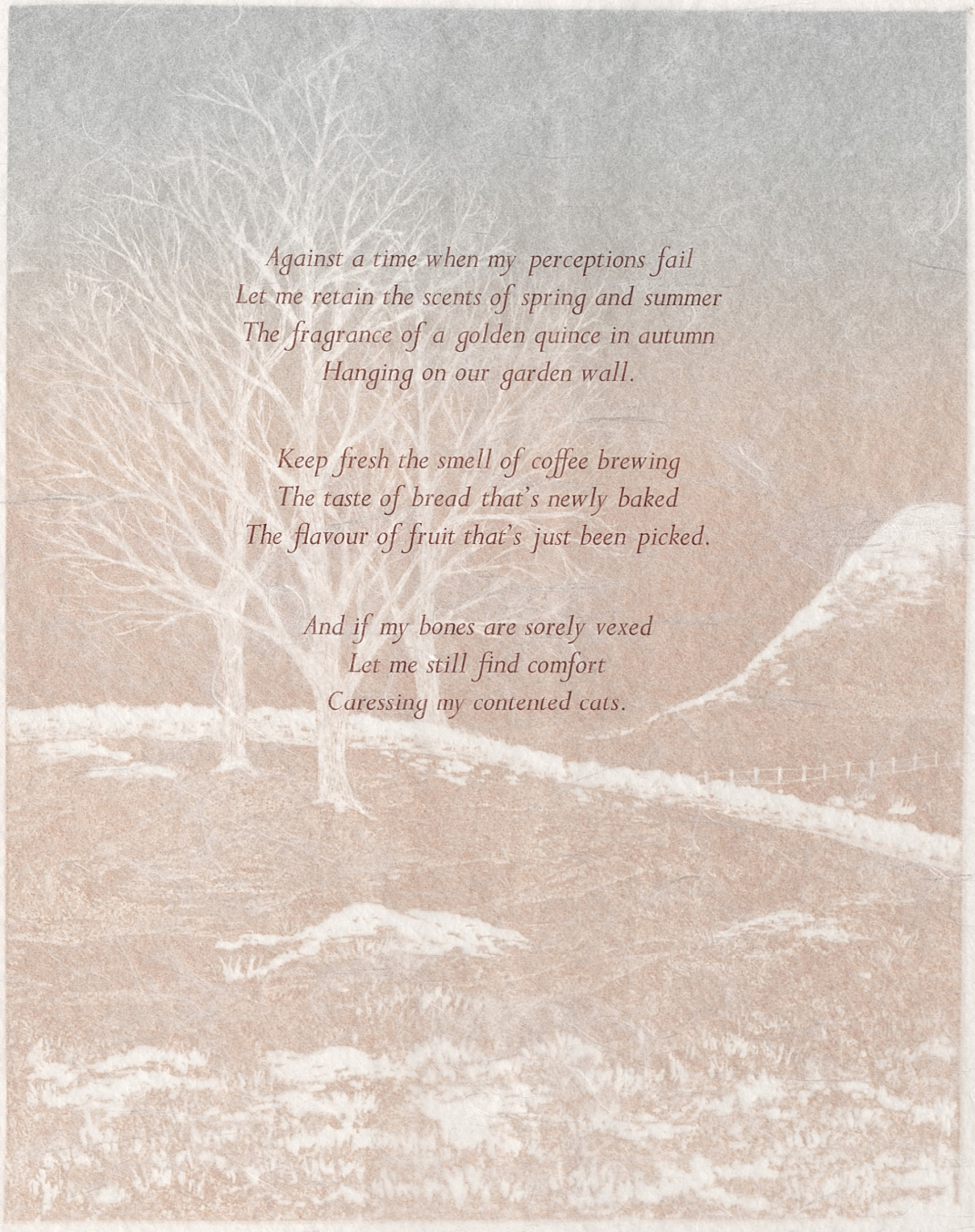
The sound of silence on fern-filled moors
High on a hill in Powys.



A/P

Etched in Autumn - "High on a hill in Powys"

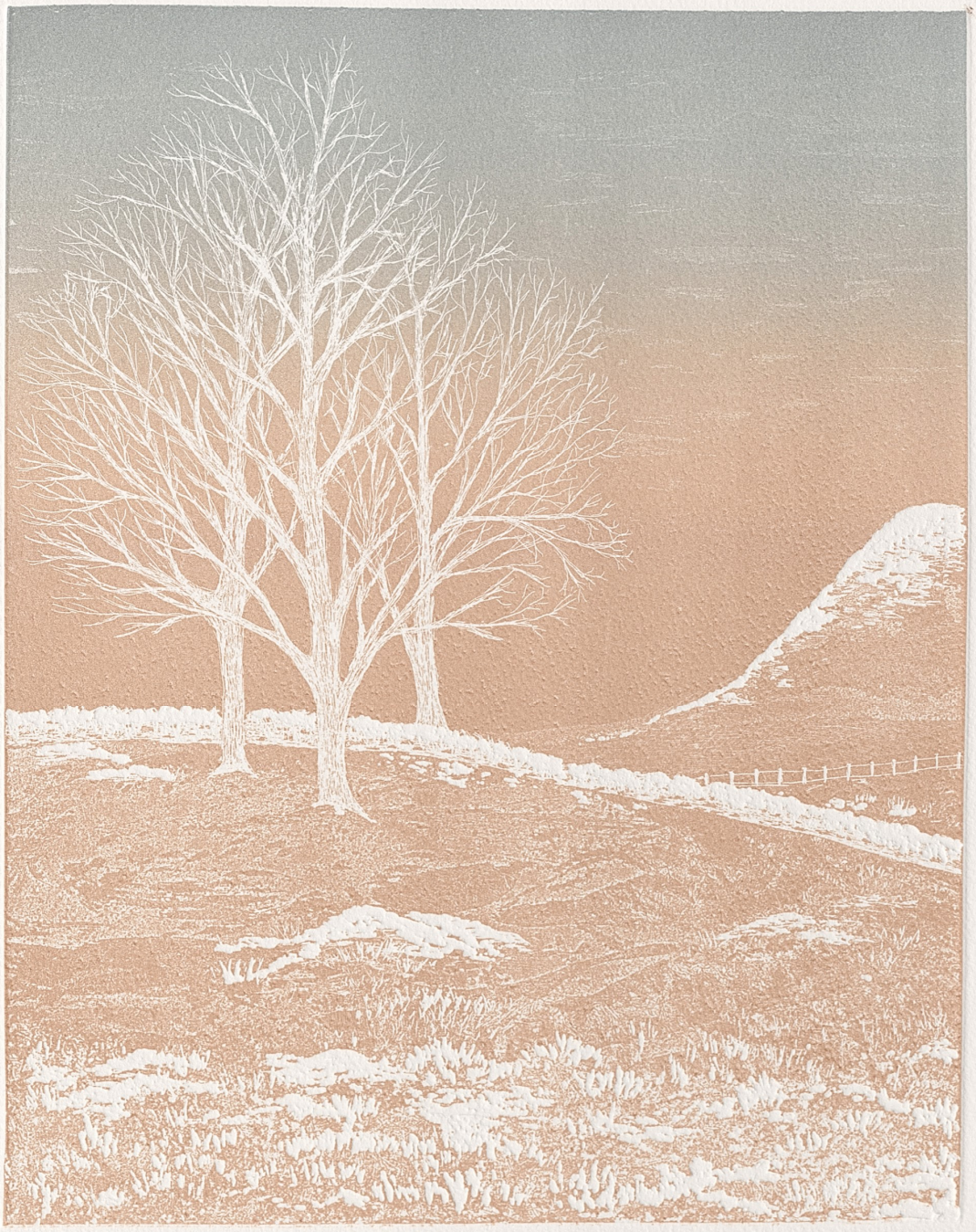
Shirley Jarrett '97



Against a time when my perceptions fail
Let me retain the scents of spring and summer
The fragrance of a golden quince in autumn
Hanging on our garden wall.

Keep fresh the smell of coffee brewing
The taste of bread that's newly baked
The flavour of fruit that's just been picked.

And if my bones are sorely vexed
Let me still find comfort
Caressing my contented cats.



A/P

Etched in Autumn - Brynhyfryd

Shirley Jarl '97

Should these deprivations not come singly
And my storehouse be too grimly bare
Do not you who say you love me
Hinder my departure then.
But let me go, before all grace does,
So your memory of how I once was
May remain intact for you.

Etched in Autumn *is a response to the landscapes of Breconshire, where Shirley Jones came back to live in the autumn of her life. Five folders embossed with blind-printed etchings of local flora, fauna and her cats enclose leaves of Japanese Unryushi printed with passages of her poem, which begins with the biblical 'Comfort me with apples'. This becomes an extended metaphor for the storehouse of her life, stocked in old age with recollections like 'colours bright remembered when my sight has faded'. Five autumn scenes near her home are first viewed through the Japanese tissue like apples wrapped for winter storage. The poem is printed letterpress in Perpetua typeface. The images employ mezzotint, aquatint and etching, printed on Somerset paper. The book is limited to forty copies. The five landscapes are signed and numbered 1 - 40. Those numbered 41 - 70 are available separately.*

This is copy AP

Shirley Jones '97

Etched in Autumn

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